



SYLLABUS

“Management and Entrepreneurship in Cultural and Creative Industries”

**for adult education courses
for trainees with background in
business and economic studies**

www.fenice-project.eu

FOSTERING ENTREPRENEURSHIP AND INNOVATION IN CULTURAL AND CREATIVE INDUSTRIES THROUGH INTERDISCIPLINARY EDUCATION

Grant agreement: 2020-1-BG01-KA203-079193

Institutions:

Varna University of Management
(Bulgaria)

Greek Academic Network
(Greece)

National University of Arts – Bucharest
(Romania)

Portucalense University (UPT)
(Portugal)

University of Novi Sad (Serbia)



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Contents

I. Introduction	1
II. Course Overview	4
III. Expected Learning Outcomes	5
IV. Contents of the course	6
Unit 1: Understanding Entrepreneurship in the CCI's	7
Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise	8
V. Workload and class structure	9
Unit 1: Understanding Entrepreneurship in the CCI's	10
Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise	11
VI. Qualification Characteristics of the Course	14
VII. Methodological Guidelines for Delivery	15
VIII. General List of Readings	19

DECLARATION ON COPYRIGHT:



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.
You are free to:

- share — copy and redistribute the material in any medium or format
- adapt — remix, transform, and build upon the material

under the following terms:

- Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
- NonCommercial — You may not use the material for commercial purposes.
- ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original.



I. Introduction

This course is developed within the project “*Fostering Entrepreneurship and Innovation in Cultural and Creative Industries through Interdisciplinary Education (FENICE)*” with the support of the Erasmus+ Programme of the European Union.

It is designed for adult learners who have graduated vocational and/or higher education in business and economic studies (B&E) and who want to improve their knowledge, skills, and competences for pursuing careers in the field of the cultural and creative industries (CCIs). The first immediate audience are the persons employed in the administration of the cultural organisations, but along with the development of the experience economy, the professionals engaged in event management, experiential tourism, city and public administrations are also a main target group. In more general terms, the course is designed for the so-called intrapreneurs who want to develop and sustain CCI projects.

The course is interdisciplinary and unites subjects and themes from arts-, heritage-, culture-, IT-, media and business studies in ways that corresponds to the varied, innovative, and socially valuable profile of the CCIs.

CCIs are content-, knowledge- and technology-driven and as such, they are by definition a subject of interdisciplinary research and education. CCIs combine the creation (often by artists or designers), production (often by companies) and distribution (often by multinationals) of goods and services that are cultural in their nature and usually protected by intellectual property rights (IPR). Raising the CCI-literacy and skills of the business and economics graduates will provide the sector with professionals that can lead and contribute to the viable and sustainable functioning not only of the CCIs themselves, but also to the many other related sectors of the experiential economy such as tourism and hospitality.

The concept of CCI is usually based on the British definition introduced in 1998 in the Creative Industries Mapping Document, focusing mainly on employing personal talent and skill in order to create jobs and wealth.

For the purposes of this syllabus, the CCIs are understood in the sense of the *Green Paper on the Potential of CCIs of the European Commission (COM (2010) 183 Final)* and refer in particular to:

- (1) Performing arts,
- (2) Visual arts,
- (3) Cultural heritage,
- (4) Film, DVD and video,
- (5) Television and radio,
- (6) Video games,
- (7) New media,
- (8) Music,
- (9) Books and press,
- (10) Architecture and design (including graphic design, fashion design, advertising)

Cultural industries are those industries producing and distributing goods or services which, at the time they are developed, are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have (1-9).



Creative industries are those industries that use culture as an input and have a cultural dimension, although their outputs are mainly functional (10).

The course is elaborated by a joint team of experts and researchers from the Varna University of Management (Bulgaria), Greek Academic Network, GUNet (Greece), Universitatea Nationala De Arte (Romania), Universidade Portucalense (Portugal) and Univerzitet U Novom Sadu (The Republic of Serbia). It contributes to the development and improvement of the entrepreneurial education for CCIIs in Eastern and Southern Europe at higher education level to line up with the developments of the business and the training offer in northern Europe and the US.



II. Course Overview

This course is intended to overview the mode operation of CCI enterprises and to explore the main practical challenges facing cultural entrepreneurs, professionals and policy-makers. It builds on the interdisciplinary approach that is pertinent to CCIs to showcase how creativity and culture can be sustainably commercialized and bring to life viable and innovative enterprises.

In this sense, the **goals** of the course are:

- To develop a holistic overview of the issues that impact the CCIs;
- To build knowledge of business and management of innovations within the context of CCIs
- To develop a set of skills, knowledge, tools and practices that will enable future managers and entrepreneurs in CCIs to work in multidisciplinary teams and become agents for social change and innovation
- To foster efficient cooperation and co-working among the professionals with artistic and non-artistic background in the CCI enterprises.

In the long run, the course will enhance the abilities of the professionals in B&E to collaborate with the professionals in arts and humanities (A&H) as an interactive, contemporary creative team. The main references for work within such a team are thinking outside the box, trial-and-error creative processes, brainstorming for creative concepts. The A&H professionals are the team's unlimited creative resources and engine. The B&E professionals are the team's interface and manage the liaisons with the realities of the contemporary CCI market. The B&E professionals are to lead, manage and monetize these creative processes while supporting the A&H professionals to experiment. Overall, the abilities to work, communicate and enhance creativity to add value to the final product usually make the difference for success within the CCI interdisciplinary teams (gathered formally and informally).

For the purposes of the course and due to the lack of a common definition, an enterprise is considered as the undertaking of activities associated with the production/value creation, sale or distribution of products or services. In that sense, CCI enterprises can have diverse forms of establishment and operation – from public companies and institutions to sole proprietorships.

Considering **teaching-learning strategies/methodologies**, the main approach in this course is experiential learning. Accordingly, this course makes use of different teaching, learning and assessment methods, in line with the needs of the students and the learning objectives. Teaching methodologies were designed to boost autonomous work while respecting students' diversity and needs, allowing flexible learning paths.

This course aims at fostering an active learning environment, proven effective in developing higher-order cognitive skills. By being involved in an active and participatory learning process, enhanced by the integration of digital technologies, students intervene directly in the construction of knowledge, questioning and co-creating it. As opposed to conventional approaches, generally passive and unidirectional, the students become the centre of the learning process and the trainer/teacher assumes the role of mediator.



III. Expected Learning Outcomes

Upon the completion of the course, the trainees should be able to:

- Interpret the key characteristics of the economy of the cultural and creative industries, the important challenges the industries face, such as technological, legal and economic, and the policies adopted to meet those challenges
- Develop business models for creative business ventures, including strategic planning for entrepreneurship initiatives, innovative methods for generating funds, stakeholder management and development of partnerships, governance structures of creative enterprises, etc.
- Discuss the innovation process in cultural and creative industries as an open, interactive, collaborative and interdisciplinary process
- Identify new opportunities within social and business problems and develop business solutions, while at the same time, securing revenue sources that achieving financial sustainability
- Work in interdisciplinary CCI teams

In addition, the course encourages the implementation of the *European Entrepreneurship Competence Framework (EntreComp)*¹. Competencies are presented by area and with reference to whether they are improved (when they are effectively developed within the scope of the contents foreseen for the course) and/or assessed (when subject to evaluation), and with regards to the two content units proposed within this course – Unit 1: Understanding Entrepreneurship in the CCIs and Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise – which are further detailed in section IV of this syllabus.

¹ <http://europa.eu/!kR69Tb>

COMPETENCE AREA	COMPETENCE	SHORT DESCRIPTION	Unit 1		Unit 2	
			Improved	Assessed	Improved	Assessed
Ideas and opportunities	1.1 Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	✓	✓		
	1.2. Creativity	Develop creative and purposeful ideas	✓	✓		
	1.3. Vision	Work towards your vision of the future				
	1.4. Valuing Ideas	Make the most of ideas and opportunities	✓	✓	✓	✓
	1.5. Ethical & sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	✓	✓	✓	✓
Resources	2.1 Self-awareness & self-efficacy	Believe in yourself and keep developing				
	2.2 Motivation & perseverance	Stay focused and don't give up				
	2.3 Mobilising resources	Gather and manage the resources you need	✓	✓		
	2.4 Financial & economic literacy	Develop financial and economic know-how			✓	✓
	2.5. Mobilizing others	Inspire, enthuse and get others on board			✓	✓
Into action	3.1 Taking the initiative	Go for it				
	3.2 Planning & management	Prioritise, organise and follow up			✓	✓
	3.3 Coping with uncertainty, ambiguity & risk	Make decisions dealing with uncertainty, ambiguity and risk				
	3.4 Working with others	Team up, collaborate and network	✓	✓	✓	✓
	3.5 Learning through experience	Learn by doing			✓	✓



IV. Contents of the course

The contents of the course refer to the following main considerations and rationales in the CCIs:

- Mutual understanding and comprehension between artistic creativity and economics/management, toward feasibility and economic viability of CCI product/project is indispensable. Professionals with both types of profiles need to be aware of the necessity to develop and employ skills for team work and cooperation;

- The development of the creative process is different from its transfer to third parties, therefore each participant in the course is required to acquire a business discipline (to see if it can be implemented in the form of diagrams specific to each artistic discipline);

- The key feature of the creative economy is the transformation of artistic value in economic value; as such all the characteristics that give value to an artistic product will have to be monetized as economic values (thus generating business): uniqueness, non-standardization as impossibility of reproduction, technological process, recognition, copyrights, etc., that is, understanding the artistic product in relation to the market is essential.

- Creativity should be the main tool and competence to work within the CCIs. Usually perceived as a natural ability, individual creativity used in teamwork is able to accelerate the evolutionary pace of ideas within a team when used in project-based team work. During CCI projects, any type of creativity could be the difference of added value and capacity in a competitive market – thinking outside the box, avoiding clichés, permanent adaptation to contemporary realities - regardless of their nature - cultural, economic, technological.

- Within a CCI project team, all members are/should be creative, although only the ones with artistic background (A & H) are creators, from the point of view of professional skills in artistic transposition technology. The creators are motivated by the contemporary cultural and creative context, by the media exposure of the projects' end product and obviously by the economic benefits of the CCI activities. Feasibility, economic viability and potential success of the CCI team product can be secured or positively evaluated only through the economic and management expertise provided by the members of the team with economic background. The cultural context should definitely be evaluated constantly together within the team, by both artists and CCI economics/management experts. There is also necessary to have a certain level of comprehension within the CCI team – the access to other one subjectivity /artistic creativity versus economic feasibility – and balance must always be reached for the lasting development of the project.

- Eastern, mainstream stakeholders usually state cultural policies tainted by latency, protochronism and reactionary traditionalism. There are some exceptions however: cultural institutions which are financed through competition CCI projects, private stakeholders with contemporary visions over CCI, young galleries, cultural/artistic hubs, independent galleries, private enterprises as cultural stakeholders/non-government organizations, local authorities interested in new cultural visions for their cities/regions. Stakeholders in cultural policies are either mainstream (state driven, institutionally or financed) or alternative (independent/young galleries, private architecture/design offices, independent cultural festivals, media, galleries, cinema, design, multimedia, etc.).



- The Test of Reality – even before the pandemic, it was obvious that financing CCI is more and more connected with some major subjects – is in improving quality of life, especially within urban environment, ecology, recycling, involvement to generate solutions for social problems, preserving and restoration of cultural heritage. Art for the sake of art is no longer an option for public funding. Media exposure is essential for any CCI activity/projects, such as social platforms, the World Wide Web, online publications, etc.

- Involvement in social activities of education – such as creative workshops, youth creative education. Even in a technological environment, an economic option for added value is creativity, originality, artistic creation inserted within production process and end product.

- Contemporary CCI challenge traditional B&E activities by exploiting the opportunity to create added value while lacking any significant investments at the start or during the activities of the new team/business. The only solution is to mobilize individual creativity, digital and analogue technological skills and B&E expertise.

The contents of the course are divided in two major thematic Units, with specific learning objectives and learning outcomes.

Unit 1: Understanding Entrepreneurship in the CCIs

Specific learning objective

- To enable trainees to comprehend the CCIs, their connectivity, innovation and social innovation potential while focusing on open-science approaches, regulative and ethical issues, as well as the relevant innovative, participatory and interdisciplinary working approaches in the CCIs

Specific Expected learning outcomes:

In addition to the generic course goals, Unit 1 will allow trainees to:

- Discern the key stakeholders related to cultural policies;
- Identify the economic implications of cultural policies;
- Distinguish the CCI project types;
- Distinguish roles in CCI teams and communication channels;
- Interpret the ethics and intellectual property rights related to the work and the products of the CCIs;
- Analyse the importance of new digital transposition techniques and contemporary technologies for CCI products, projects, activities;

Themes

Theme 1.1. Policies and Cross-Sectoral Collaborations in the CCIs.

(Reference to artistic research, cultural context, cultural trends in fine arts/performing arts, transposition techniques and technologies, nonconventional materials, etc.)

Theme 1.2. Creativity, Innovation and Cultural Content. Ethical Behaviour and Intellectual Property Rights.

(Reference to social value and social entrepreneurship, open science)

Theme 1.3. New Media, Creative Technologies and Digital Environment.



Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise

Specific learning objectives:

- To enhance trainees' understanding of the specific nature of CCIs' ventures and associated managerial specifics that can make them viable as economic activities while focusing on cooperation, co-creation and interdisciplinarity.

Specific Expected learning outcomes:

In addition to the generic course goals, Unit 2 will enable the trainees to:

- Generate and/or identify a business idea in the CCIs;
- Select and use facts, theories and concepts from different disciplines/knowledge areas appropriately in formulating solutions to entrepreneurial problems;
- Get and manage the material, non-material and digital resources needed to turn ideas into action;
- Plan financing to make sure a value-creating activity can last over a longer term;
- Work together and co-operate with others to develop ideas and turn them into action, in particular with artists and cultural professionals.

Themes

Theme 2.1: Business models and management. Change Management.

(Reference to Incubators, Clusters and Creative partnerships at the community and regional level; specifics of the cultural and creative teams)

Theme 2.2: Financing. Opportunities and Risks.



V. Workload and class structure

No	Module/ Topic	Number of hours	
		In-class	Independent/ self-study, incl. assignments, case-studies, research, readings, video-tasks, games, etc.
U1	Unit 1: Understanding Entrepreneurship in the CCI's		
	T1.1. Policies and Cross-Sectoral Collaborations in the CCI's.	3	9
	T1.2. Creativity, Innovation and Cultural Content. Ethical Behaviour and Intellectual Property Rights.	3	
	T1.3. New Media, Creative Technologies and Digital Environment. Digital Marketing.	3	
U2	Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise		
	T2.1: Business models and management, Change Management.	3	6
	T2.2: Financing. Opportunities and Risks.	3	



Detailed description

Unit 1: Understanding Entrepreneurship in the CCIs.

Theme 1.1. Policies and Cross-Sectoral Collaborations in the CCIs.

The theme presents the CCIs as interdisciplinary sectors with high knowledge-absorption potential, which also thrive on local resources and heritage. The focus is on the contribution to economic growth, job creation and export earnings while promoting social inclusion, cultural diversity and human development, especially at the local and regional levels.

Further an insight into cultural policies, the institutional, administrative and operative aspects of cultural policies, as well as the goals and societal backgrounds that influence cultural policies, is provided. Who are the stakeholders that create cultural policies and who are the stakeholders that cultural policies pertain to? Channels for effecting change. Economic implications of cultural policies.

Theme 1.2. Creativity, Innovation and Cultural Content. Ethical Behaviour and Intellectual Property Rights.

Within this theme, the nature of the creative process is discussed, as well as the creation and management of creative teams including the roles in creative teams. In the framework of this theme, types of teams for different areas of CCI are presented and discussed (film production, gaming, event production etc.), including a presentation of particular vocations that make the fabric of a CCI team. In addition, types of CCI projects will be discussed, with the effort to make a distinction between artistic, technical and managerial roles in those projects.

Attention is also placed on accountability and ethical behaviour both pertaining to legal frameworks, but also the unwritten norms of work within the field. Methods of fostering innovation in the field of culture are also considered. Special attention will be paid to accountability and ethical behaviour in terms of GDPR CSR (corporate social responsibility), ethical leadership, human rights and employee rights and duties. The issues of intellectual property in CCIs will be addressed through examples related to designs, copyright and rights related to copyright (for performers, producers and broadcasters).

Theme 1.3. New Media, Creative Technologies and Digital Environment. Digital Marketing.

The theme outlines the basic concepts of new media and creative technologies, the main channels and formats of delivery as well as the potential market reach of CCIs.

Creative technologies are vital for contemporary CCI, whatever the format of the end product – media – images, motion picture, smartphone apps, software, etc., or material/physical – artefact, object, design product, work of art. 3D scanning and 3D printing are the new normal, being able to always fill the gap between artefact, object and data, information format, especially within the context of economic/business feasibility. Anything could be converted to a data body with instant access to any media channels and usually this accompanies and doubles even the analogue format of delivery.



In contemporary visual arts, almost everything happens within digital environment (not to mention the pandemic restriction, which only accentuated this situation). The physical gallery and works still exist, but almost 90% of the information/ data are generated and circulate on some kind of digital media. A case study – a sculpture or any other artefact/design product could be sold and sent via internet to the other side of the world, where is 3D-printed according to its technical specifications – that is a double format delivery.

Unit 2: Entrepreneurial Practice – Modelling a CCI Enterprise

Theme 2.1: Business models and management. Change Management.

This theme will provide insight in the management process in the CCI enterprises. The main elements of planning, organization, staffing, leadership and control shall be reviewed and considered with practical examples. The focus is placed on managing the teams as they are the greatest assets for any enterprise and at the same time one of the hardest parts in a venture. In that, conflict management and leadership are discussed in particular. Outside the public companies, many enterprises in the CCIs are either sole proprietorships or very small, which fosters them to partner and work in teams on ad hoc basis and team management is associated with respective skills. When the the CCI agents operate as microenterprises and self-employed professionals, the informal collaborations and networking play a key role for viability. Starting a business or project could be simple, but the insufficiency of economic and financial strength challenges survival, especially within unfavorable economic conditions. Therefore, adaptability, creativity and digital, free dissemination of ideas/services are potential long-term solutions for CCI activities. Accordingly, the theme will consider the issue of change management – regarding the changing of teams, but also regarding the fast changing environment in which the CCIs operate as defined by digitalization and globalization.

Theme 2.2: Financing. Opportunities and Risks.

Financial sustainability is the key for any business. Yet, access to finance is more challenging the enterprises and ventures in the CCIs because of the intangible nature of their assets, the specifics of their marketing niche and the insufficient awareness of the financial institutions in this regard. Yet, the new developments in modern business environment entailed opportunities that can be particularly useful for the CCIs. Accordingly, in this theme we focus on the main current and prospective sources of financing for CCI ventures, the different types of funding that can be used, as well as the associated business risk. New forms for generation of start-up - and project-based funding – such as crowdfunding and multi-donor funding – shall be considered in detail. The theme shall consider the different types of financing instruments regarding the development stage of an enterprise as well as the risks and opportunities that accompany them. Relevant links shall be made to all the other themes in the course regarding in particular the dichotomy between proprietary and free access sharing of content.



Format of delivery

The course is based on the experiential learning model (ETL)² and the delivery of the training contents will follow the main stages, defined below. The instructors will adapt the sequence and combination of the activities according to the specifics of the groups of learners:

1. Stage 1. Motivation (Why?)

- Motivational video stories from real practice
- Group or paired discussions
- Subjective quizzes followed by self- or peer-assessment
- Virtual field trips (observing activities)
- Simple group projects (feedback from instructor and peers)

2. Stage 2. Expertise (What?)

- (Video) lecture – models, factual information, theoretical background
- Reading (textbooks, magazines, articles, websites)
- Video demonstrations
- Independent research and application of theoretical models (simple quantitative or qualitative research questions)
- Objective tests (quizzes)

3. Stage 3. Coaching (How?)

- Case studies
- Problems for self-study
- Individual (written or oral) reports
- Reflective essays
- Problem solving virtual discussion boards

4. Stage 4. Evaluation (What if?)

- Subjective exams
- Short individual (or group) research projects
- Group or individual competition simulations (trainees run virtual business enterprise - analyzing particular market, and strategies for promotion, setting prices, identifying competitive advantages...)
- Trainees' presentations of solutions to more challenging questions (providing an opportunity for learners to demonstrate own personal strengths and talents – incorporating music, arts, technical skills or expert knowledge...)
- Brainstorming, role-play, competitions, games

Suggested organisation of experiential class activities

An example lesson could be introduced through a short motivational video story, followed by a couple of topic relevant questions or an experiential game activity, leading to an attractively visualised lecture (stimulating reflective observation). An additional individual reading task can be associated with a particular research question to encourage abstract conceptualisation, followed by a group discussion of individual results or a subjective quiz, which can be done for summarising the key points and assign an individual report, a reflective essay or a creative

² Kolb, David. (1984). *Experiential Learning: Experience as the Source of Learning and Development*.



group project presentation as a homework task (a part of the active experimentation stage). Finally, learners can share their findings in a class presentation, or do an objective test as a new form of concrete experience. Self-assessment or peer-evaluation feedback will further lead to reflective observation, which in turn could be used as an introduction to the next course topic.



VI. Qualification Characteristics of the Course

The course syllabus is designed as a generic program of study that can be adapted for delivery as an adult learning course by both academic and non-academic institutions. The overall workload of the syllabus in this case is 30 hours and it can be delivered in an on-site, on-line and blended-mobility learning forms following the practice of the delivering institutions. It can be certified as a non-formal learning activity and validated into formal education based on the national legislation of the country where the training is performed.

The acquired knowledge, skills and competences will prepare the course graduates for working in some of the following professional ESCO³-defined categories of occupations:

- Category 1: Managers => 1431 Sports, recreation and cultural centre managers; 1349 Professional services managers not elsewhere classified, such as art gallery managers, museum managers, etc.
- Category 2: Professionals => 262 Librarians, Archivists and Curators; 2431 - Advertising and marketing professionals (incl. copywriters)
- Category 3: Technical and Associate professionals => 3332 - Conference and event planners; 3339 - Business services agents not elsewhere classified (incl. promoters, tour managers, event managers etc.),

as well as in other relevant occupations that have been emerging in the CCIs or other sectors that utilise the outcomes and resources of the CCIs.

³ ESCO stands for the European multilingual classification of Skills, Competences and Occupations. It provides a general uniform list and descriptions of professional occupations and skills relevant for the EU labour market and education and training. ESCO is maintained by the DG Employment, Social Affairs and Inclusion of the European Commission.



VII. Methodological Guidelines for Delivery

- *Pre-requisites*

The course is intended for people who want to work in the CCIs as well as to manage and launch projects in the CCIs that fall in the scope of the experience economy⁴. It is designed to provide targeted knowledge for CCIs building on the foundational knowledge of business and main principles of economic interaction. That is why, the course is suitable for graduates with business/economic background – educational and/or professional.

It will, thus, be useful for trainees with little or negligible background in CCIs. However, trainees with more substantial knowledge on the topic can also benefit from the course by expanding the breadth and depth of their understanding of the role of business in society and the managerial dilemmas involved in combining profit-making activities with activities aimed at the creation of cultural value and having social impact. For the second category of users, additional readings are of particular value.

The weight of the different subjects/themes in the syllabus can be changed in order to be adapted to the needs of the trainees and the contents can be enlarged to include additional or more in-depth information.

- *Instruction, required reading and in-class participation*

Instruction should generally comply with the prevalent instruction culture in the educational institution that offers the course. However, users should note that this syllabus is designed particularly in view of facilitating experiential-learning, i.e., lectures are kept to a minimum and the class should be based on active learning techniques.

The purpose of the classes is to encourage debate on the covered topics, as well as exchange of views and additional information. Additional readings are provided for more advanced trainees, for future reference, or for trainees doing further research on the topic, e.g., as a means to develop their final projects. Trainees are expected to come to class prepared to contribute meaningfully to group in-class discussions, assignments, and exercises. The participation of guest lecturers who are exceptionally knowledgeable in the field under discussion – e.g., policymakers, experienced educators, entrepreneurs, company mentors, etc. – is strongly encouraged. The use of freely accessible online resources for education (edu-games, case study videos) as well as peer mentoring among the trainees can additionally add to the quality of the training.

- *Assignments and Assessment*

Assignment and assessment follow the internal rules of each delivering institution. Without prejudice to the internal rules of each institution, two main options of assessment shall be considered: (i) regular class attendance and the associated in-class participation and (ii) final exam.

⁴ The concept treats experiences as special offerings, besides services, goods and commodities, that can be and are offered by businesses nowadays (Pine, 1998). “Excellent design, marketing, and delivery will be every bit as crucial for experiences as they are for goods and services. Ingenuity and innovation will always precede growth in revenue.” (Pine, 1998). The trend of the experience economy is that through experience, greater opportunities for creativity and innovation are given and it became particularly relevant for tourism, architecture and urban planning in the last years.



The following examples of assessment tasks and assignment are designed as a pick and choose list, i.e., each instructor can develop their own assessment plan based on the institutional context as well as the needs and level of the trainees when the course is delivered in a real educational environment.

(a) Individual/group e-portfolios of case studies of CCI enterprises

The e-portfolio (developed using different multimedia tools) should serve to introduce the trainee to the process of research and analysis in the field of CCIs. The main result of the e-Portfolio should be the detailed presentation, analysis and assessment of one case study of CCIs. A case is a synopsis of a real world situation faced by an enterprise. A special focus shall be placed on the spill-over effect achieved in each case and the challenges faced by the chosen enterprise, focusing on how the lessons learned can be made known to and influence other professionals in the sector. High-graded papers should ideally be based on an interview or exchange of questionnaire(s) with the enterprise and/or on extensive research. These papers should be complemented by multimedia artefacts such as photos, videos, PowerPoint, transcripts, completed questionnaires or audio files from interviews and others. Class instructors can develop their own guidelines in view of the needs of trainees and their level of knowledge in related fields.

Guidelines regarding the expected content of the case studies:

- General overview of the enterprise, including its area of activity
- The drivers of the entrepreneurial initiative and the role of the enterprise's management, employees, local community, and stakeholders/audiences
- Innovative solution(s) – technological and/or non-technological – applied by the enterprise and how they have been scaled (if the case)
- Challenges and setbacks, including but not limited to problems of value-creation, financing, sustainability, management (operational or strategic), communication and marketing, staffing
- Overall assessment of the cultural value, spill-over effects, cross-sectoral collaborations and economic viability of the enterprise
- Recommendations for improving the described business model in view of expanding/maximizing its impact

Formal requirements regarding length: between 1,000 and 1,200 words (as a minimum, without sources/references, annexes and multimedia artefacts).

(b) Individual project (Business Plan)

Trainees will address the challenges facing the enterprises in CCIs by designing their own initiative for an existing or imaginary firm. The presentation of the individual project can take the form of pitching e.g. moot presentation before potential investors/funding organisations or autoscopy e.g. recording the trainees' presentations followed by self-assessment and/or peer assessment of the presentations.

The purpose of the individual project is to compel trainees to confront the challenges inherent in doing business in the cultural and creative sectors, including but not limited to:



- coming up with an idea for a CCI enterprise/project designed for their local community/region (e.g. real-life environment)
- describing the initiative and how it relates to the overall economic profile of the target area, including possible synergy with other business and sectors;
- researching and analysing the potential for creating shared value, innovation, spill-over, and cross-sectoral collaborations;
- planning the launch of the initiative, setting direction and defining management and operational structure of the enterprise;
- optimizing a communication strategy – particularly regarding value creation;
- planning capital needs, funding options and making basic financial projections.

Formal requirements regarding length: length: between 1,000 and 1,200 words (as a minimum).

(c) Final exams

Exams can be organised upon the completion of the entire course. The length of such an exam could range up to 1 academic hour. It is recommended that the exams consist of both multiple-choice and open questions. A case study based exam could be the preferred option for advanced-level trainees or practice-oriented training. In that, trainees may be asked to analyse the case study via multiple-choice and open questions.

- *Grading*

Assessment should generally comply with the prevalent assessment and grading rules in the education institution.

It is recommended that the assessment of projects should prioritize innovative ideas, creativity, reasoning and practicality. The following assessment model can be applied for a 1 to 5 scale and/or associated competence levels:

- 1- Novice: basic, demonstrating barely sufficient understanding of basic concepts and models
- 2- Beginner performer: satisfactory, demonstrating superficial understanding of basic concepts and models, engaging with little or no additional information, and providing little novel insight
- 3- Capable performer: good, demonstrating sound understanding of basic issues and some additional information, providing some novel insights or demonstrating awareness of novelties in the field
- 4- Proficient performer: excellent and significantly above average instructor expectations or the average performance in the class, demonstrating excellent understanding of basic concepts and issues and coupled with significant further research, with a significant creative or innovative element
- 5- Expert: strong, demonstrating good understanding of background information and basic concepts and models, with notable creative or innovative elements



The scale can be converted to levels, points and percentages, depending on the grading systems of the countries where the course is delivered.

Proposed evaluation schemes:

Option 1:

1. Participation in in-class individual and/or group assignments and exercises – 60%
2. Individual project – 40%

Option 2:

1. Participation in in-class individual and/or group assignments and exercises – 60%
2. Final exam – 40%

Option 3:

1. Final exam – 100%

- *Code on academic ethics and integrity*

Each institution implementing the course is encouraged to follow its own code or set of rules with regard to academic honesty, non-discrimination based on gender, ethnicity, religion or sexual orientation, open debate and respect for diverging opinions, plagiarism, etc.



VIII. General List of Readings

EN

- The Museum of Broken Relationships – Modern Love in 203 everyday objects*, by Olinka Vištica and Dražen Grubišić, ed. by Weidenfeld & Nicolson, 2017, Great Britain, ISBN (hardback) 978 1 4746 0549 6.
- Luc Long & Mark Dion, *Carnet de fouilles & Lab Book*, ed. by Actes Sud & Musée Départemental Arles Antique / Luc Long, *Carnet de fouilles*, Sous la direction de David Djaoui, Actes Sud & Musée Départemental Arles Antique.
- David Usborne, Foreword by Thomas Heatherwick, *Objectivity*, Thames & Hudson, London, UK, 2010.
- Jonathan D. Lippincott, *Large Scale – Fabricating Sculpture in the 1960s and 1970s*, Princeton Architectural Press, New York, 2012.
- Douglas Gunn, Roy Luckett & Josh Sims, *Vintage Menswear – A Collection from The Vintage Showroom*, 2017, Laurence King Publishing Ltd, London, UK.
- Douglas Gunn & Roy Luckett, *The Vintage Showroom – An Archive of Menswear*, 2015, Laurence King Publishing Ltd, London, UK.
- Contributors, Author Collective, *60. / Innovators shaping our creative future*, Thames & Hudson Ltd, 2009, London, UK
- Neil Spiller & Nic Clear, *Educating Architects: How tomorrow's practitioners will learn today*, Thames & Hudson, London, UK, 2014
- Tristan Manco, *Big Art Small Art*, Thames & Hudson, London, UK, 2014
- Rian Hughes, *Ideas can be Dangerous*, ed. by Fiell
- Inna Alesina, Ellen Lupton, *Exploring Materials – Creative Design for Everyday Objects*, Princeton Architectural Press, New York, Maryland Institute College of Art, Baltimore, New York, 2010.
- Klanten, Robert, Schulze, Floyd, *SARAH ILLENBERGER*, published by Gestalten, Berlin, 2011, ISBN 978-3-89955-385-7.
- Llewellyn, Nigel, Williamson, Beth, + contributors, *THE LONDON ART SCHOOLS: REFORMING THE ART WORLD, 1960 TO NOW*, Tate Publishing, 2015, ISBN 978 1 84976 296 0.
- McLellan, Todd, *THINGS COME APART – A Teardown manual for modern living*, ed. by Thames & Hudson, London, 2013, ISBN 978-0-500-51676-8.
- Mia, Mini Miss, Yip, Penter, *BAG DESIGN – A handbook for accessories designers*, ed. by Fashionary International Ltd., 2016, ISBN 978-988-77108-0-6.
- Müller, Bernard, Snoep, Jacomijn Nanette, *VOUDOU/VOODOO – The Arbogast Collection*, ed. by Éditions Loco/Marc Arbogast, Strasbourg, 2013, ISBN 978-2-919507-16-0.



- Sudjic, Deyan, *THE LANGUAGE OF THINGS – Understanding the world of desirable objects*, ed. by W. W. Norton & Company, New York, 2009, ISBN 978-0-393-07081-1.
- Abisuga-Oyekunle, O. A. & Fillis, I. R. (2017), The role of handicraft micro-enterprises as a catalyst for youth employment. *Creative Industries Journal*, 10:1, 59-74, DOI: 10.1080/17510694.2016.1247628
- Aquino, E., Phillips, R., and Sung, H. (2012). Tourism, culture, and the creative industries: Reviving distressed neighbourhoods with arts-based community tourism. *Tourism, Culture & Communication*, 12(1), 5–18.
- Bakas, F.E., Duxbury, N. & De Castro, V.T. (2018). ‘Creative tourism: Catalysing artisan entrepreneur networks in rural Portugal.’ *International Journal of Entrepreneurial Behaviour & Research* 24 (4), pp.731-752, <https://doi.org/10.1108/IJEER-03-2018-0177>.
- Banaji, S., Burn, A. & Buckingham, D. (2010). *The rhetorics of creativity: a literature review*. Creativity, Culture & Education.
- Belfiore, E. (2002). Art as a means of alleviating social exclusion: does it really work? A critique of instrumental cultural policies and social impact in the UK. *International Journal of Cultural Policy*, 8(1), pp. 91-106.
- Bessant, J. & Tidd, J. (2015). *Innovation and entrepreneurship* (3rd ed). Wiley
- Burry, Mark & Burry, Jane, *Prototyping for Architects*, Thames & Hudson Ltd., London, 2016
- ClydeBan Business (2016). *Business Plan QuickStart Guide: The Simplified Beginner’s Guide to Writing a Business Plan*. ClydeBan Media
- Colette, H. (2009). Women and the creative industries: exploring the popular appeal. *Creative Industries Journal*, 2:2, 143-160, DOI: 10.1386/cij.2.2.143/1
- De Beukelaer, C. & O’Connor, J. (2017). The Creative Economy and the Development Agenda: The Use and Abuse of ‘Fast Policy’. In Polly Stupples & Katerina Teaiwa (eds.), *Contemporary Perspectives on Art and International Development* (pp. 27-47). Routledge.
- Duxbury, N., Albino, S., & Carvalho, C. (orgs.) (2021), *Creative Tourism: Cultural Resources, Entrepreneurship and Engaging Creative Travellers [forthcoming]*. CAB International.
- Duxbury, N. & Bakas, F.E. (2020). "Creative Tourism: A Humanistic Paradigm in Practice". In *Shaping a humanistic perspective for the tourism industry*, edited by Ernestina Giudici; Maria Della Lucia; Daniela Pettinao. Book II, chapter 7, Italy: Routledge.
- Finch, B. (2013). *How to Write a Business Plan*. Kogan Page
- Flew, T. (2012). *The Creative Industries. Culture and Policy*. Sage.
- Florida, R. (2002). *The rise of the creative class... and how it’s transforming work, leisure, community and everyday life*. Basic Books
- Gouvea, R., Kapelianis, D., Montoya, M-J. R. & Vora, G. (2020). The creative economy, innovation and entrepreneurship: an empirical examination, *Creative Industries Journal*, DOI: 10.1080/17510694.2020.1744215



- Kerrigan, S., McIntyre, P., Fulton, J. & Meany, M. (2020). The systemic relationship between creative failure and creative success in the creative industries, *Creative Industries Journal*, 13:1, 2-16, DOI: 10.1080/17510694.2019.1624134
- Lee-Ross, D. & Lashley, C. (2009). *Entrepreneurship and Small Business Management in the Hospitality Industry*. Elsevier
- Noyes E., Allen, I. E. & Parise, S. (2012). Innovation and entrepreneurial behaviour in the Popular Music industry. *Creative Industries Journal*, 5:1-2, 139-150, DOI: 10.1386/cij.5.1-2.139_1
- Osterwalder, A. & Pigneur, Y. (2010). *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. John Wiley & Sons
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85.
- Richards, G. (2010). Increasing the attractiveness of places through cultural resources. *Tourism, Culture & Communication*, 10, 47–58.
- Cerneviciute, Jurate & Strazdas, Rolandas. (2018). *Teamwork management in Creative industries: factors influencing productivity*. Entrepreneurship and Sustainability Issues. 6. 503-516
- Dümcke, C (2015). *New Business Models in the Cultural and Creative Sectors (CCSs)*.
- European Expert Network on Culture
- Koleva, P. (2021), *Cross-sectoral cooperation and innovation within Creative and Cultural Industries – practices, opportunities and policies within the area of the Northern Dimension Partnership on Culture*, Northern Dimension Partnership on Culture (NDPC)

BG

- Министерство на културата на Република България (2019), *Стратегия за развитие на българската култура (2019-2029)*, Проект
- Кабаков, И. (2004), *Мениджмънт и правна инфраструктура на културата*, София: Сиела, ISBN 9549064298
- Кабаков, И. (2017), *Интегрирано управление на културата*, София: УИ „Св. Климент Охридски“, ISBN 9789540743127
- Колева, П.Г. (2013), *Иновационните практики като фактор за стратегическо развитие на организации в сектор „Култура“*, София: Интеркултура Консулт
- Стоянов, И. (2018), *Място на творческите индустрии в областните стратегии за развитие — проблеми и възможности*, Велико Търново: ВТУ „Св.Св. Кирил и Методий“, Годишник на департамент „Администрация и управление“, т. 3
- Борисова, В. (2017), *Бизнес с интелектуална собственост в творческите индустрии*, София: УНСС, ISBN 9786192320034
- Наръчник „Ролята на местните власти за насърчаване на креативните индустрии“* (2016), София: Фондация „Каузи“



- Проект „Дигитална култура за регионално сближаване“, <https://www.digital-culture.eu/bg>
- Дракър, П. (2010), *Практика на мениджмънта*, София: Класика и стил, ISBN 9549964167
- Дракър, П. (2002), *Ефективното управление*, София: Класика и стил, ISBN 9549964167
- Ламиман, Ж. (2003). *Успешната иновация*, София: Класика и стил
- Бърд, Д (2012), *Директен и дигитален маркетинг на здравия разум*, София: Locus, ISBN 9789547831841
- Тотева, М (2019), *Функции на дигитализацията при комуникация 4.0*, Сп. „Реторика и комуникации“, брой 39
- Тодоров, П., (2008), *Промени в пазара на електронните медии в условията на цифровизация*, електронно издание „Медии и обществени комуникации“, бр. 1, декември

PT

- AICEP (2020). Guia de apoio às Indústrias Culturais e Criativas [brief information on the available financial programmes and support mechanisms]. Available at: <https://portugalglobal.pt/PT/ComprarPortugal/Fileiras/industrias-culturais-criativas/Paginas/industrias-culturais-criativas.aspx>
- Amaral, N. (2019). *Impacto: como comunicar em público*. Arena Editora
- Carvalho, J. M. (2016). *Inovação e Empreendedorismo* (2ª ed). Vida económica
- Duxbury, N., Fortuna, C., Bandeirinha, J. A. & Peixoto, P. (2012). Em torno da cidade criativa. *Revista Crítica de Ciências Sociais*, 99, pp. 5-8
- Faustino, P. (2014). *Indústrias Criativas, Media e Clusters*. Media XXI. ISBN: 9789897290572
- Fundação Serralves (2008). *Estudo Macroeconómico para o desenvolvimento de um Cluster de Indústrias Criativas na região do Norte*. Porto: Fundação Serralves.
- Mateus, A. (Coord.) (2010). *O Sector cultural e Criativo em Portugal*. Estudo para o Ministério da Cultura. Augusto Mateus & Associados.
- Mateus, A. (Coord.) (2013). *A cultura e a criatividade na internacionalização da economia portuguesa*. Estudo para o Gabinete de Estratégia, Planeamento e Avaliação Culturais da Secretaria de Estado da Cultura. Augusto Mateus & Associados.
- Quintela, P. & Ferreira, C. (2018). Indústrias culturais e criativas em Portugal: um balanço crítico de uma nova ‘agenda’ para as políticas públicas no início deste milénio. *Revista Todas as Artes*, 1(1), pp. 89-111, DOI: 10.21747/21843805/tav1n1a6
- Saraiva, J. M. (2015). *Empreendedorismo. Do conceito à aplicação, da ideia ao negócio, da tecnologia ao valor* (3ª ed). Imprensa da Universidade
- Sarkar, S. (2014). *Empreendedorismo e Inovação* (3ª ed). Escolar Editora.



SR

Milena Dragičević Šešić, Sanjin Dragojević (2005). *Menadžment umetnosti u turbulentnim okolnostima*. ISBN: 953-222-282-0

Dragičević-Šešić, M. (2012) Ethical dilemmas in cultural policies: conceptualising new managerial practices in new democracies. *Zbornik radova Fakulteta dramskih umetnosti*, str. 69-94

Dimitrije Vujadinović (2005). *Umetnost i autosko pravo*. ISBN: 978-86-84159-25-9

GR

Κορρές, Γ., (2015). Επιχειρηματικότητα και ανάπτυξη. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/693>

Κόκκινου, Α., 2015. Ευρωπαϊκές επιχειρήσεις και καινοτομική επιχειρηματικότητα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/1331>

Λαλούμης, Δ., (2015). Διοίκηση ανθρώπινου δυναμικού τουριστικών επιχειρήσεων. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5295>

Λαλούμης, Δ., (2015). Διοίκηση τουριστικών επιχειρήσεων. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5283>

Παιτσίνης Κώστα, Γ., Υφαντίδου, Γ., 2015. Η ανάπτυξη του αθλητικού τουρισμού. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/4256>

ΤΣΩΛΗΣ, Δ., (2016). Προστασία και Διαχείριση της Πνευματικής Ιδιοκτησίας Ψηφιακού Περιεχομένου στο Διαδίκτυο και τα Σύγχρονα Δίκτυα. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/6482>

Δημούλας, Χ., (2015). Τεχνολογίες συγγραφής και διαχείρισης πολυμέσων. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/4343>